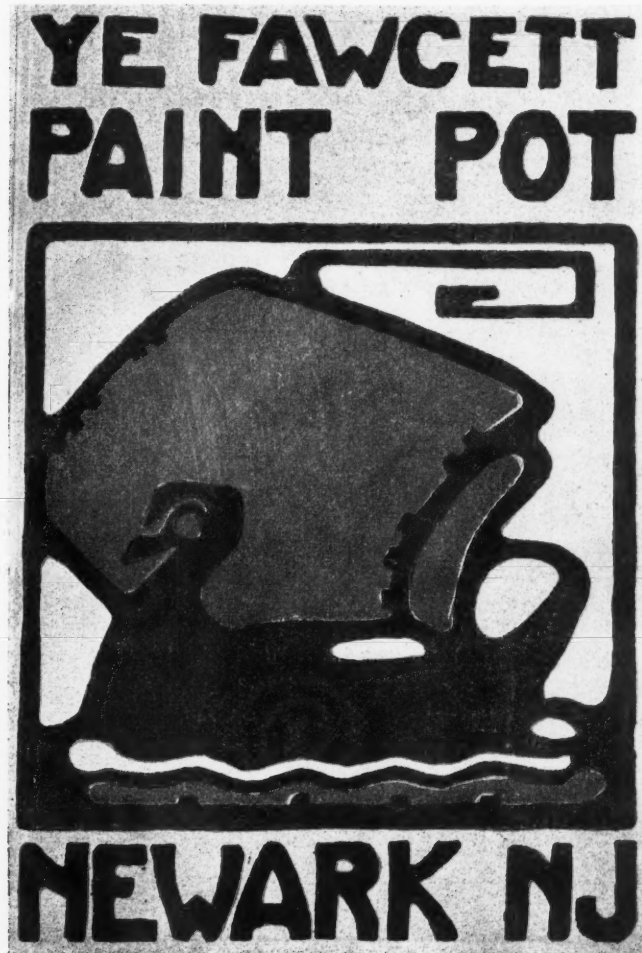


DESIGN

Vol. XXVIII, No. 1

SYRACUSE, NEW YORK

May, 1926



Cover Design

HOW AND WHY WE STARTED "YE PAINT POT"

Ida Wells Stroud

Fawcett School of Industrial Arts



"HY cannot we have a magazine?"

The question was asked by some day students of the Fawcett School.

"Because magazines, as well as some other things, cost money and we have none."

"But we can get it!"

"Fine and dandy," but how?

"We'll sell chocolate."

"Oh, no, we will not. There is too much candy eating around this school now, and if we sell it everyone will buy

and eat more than is normal and good, then there will be too many absent marks on the registers, to say nothing of the discomfort and loss of work. No, if we cannot have a magazine without selling chocolate we must do without one."

"Well, let's give a dance or a play."

"Where? We have no auditorium, plays take too much time and a dance will not bring in enough funds. However, as a magazine would be quite an addition to the school, let us all put

on our thinking caps, adjust them carefully, switch on the lights and get busy. So now, all who want a school magazine, join the happy band!"

This resulted in a meeting of the entire day school in one room,—some seated on desks, easels, stools, shelves and even on tops of cabinets,—to discuss ways and means.

Now we must go back a little and tell you that we had a very kind and good natured principal who was not yet in our secret, for we had hoped to do this alone. We found that we needed him. The previous year, Mr. Froehlich—for it was none other than he—had expected to get out some school catalogues, and we had made a design for its cover, which had been cut in linoleum and printed in color. The catalogue idea did not meet the approval of our august Board of Education, so the unused covers were still stacked up in the office.

During the meeting, some one's thinking cap brought this fact to light and it was suggested that we ask for them, to use as covers on our first number. This idea seemed to bring hope and we decided that if we were successful in getting the covers, we would venture further and ask our good principal if he would get enough paper for the whole magazine.



Cover Design

COSTUME

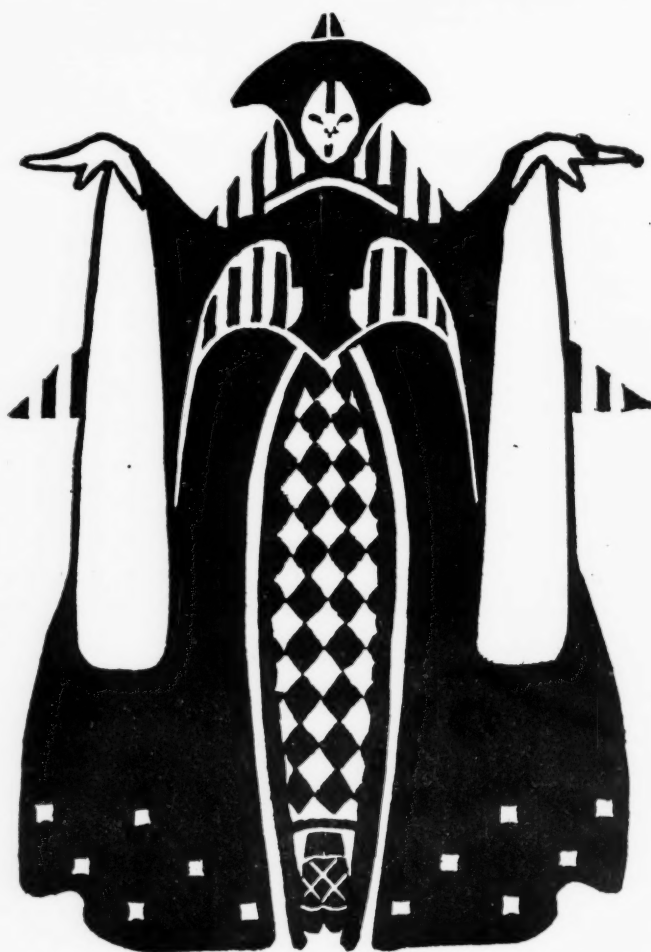


Then it was brought out that getting the illustrations and articles would be easy, for we could make our own designs and cut them in linoleum from which they could be printed. We had plenty of linoleum, some tools, and surely, we had many students who could write articles and get together some school news. You see, the work was all to be done by the students themselves.

Here ended the first meeting and another was called for the following day.

Enthusiasm ran high.

Meantime we were to see Mr. Froehlich and ask for the



Cuts from "Ye Paint Pot"



Cuts and Page Borders from "Ye Paint Pot"



covers and paper. This was done and our request granted, although he smiled at our audacity while he commended our purpose.

The next meeting was a most exciting one. When it was announced that we had the covers and paper, cheers and clapping made the old building quake. Little did we care, we were happy in seeing our way clear to having a school magazine for dear old Fawcett!

The name, chosen by ballot, was "Ye Paint Pot."

Editors and assistants were appointed to take charge of different departments, and the teachers were on the advisory board. The Editor-in-Chief and the Art Editor were members of the graduating class, as were also all heads of departments.

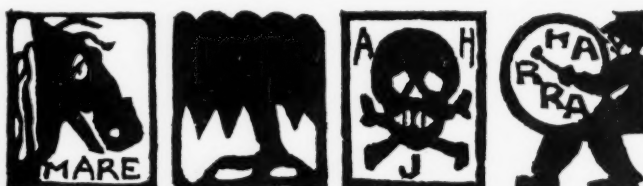
Our first Business Manager was Mr. Robert Kitchell.

Editor-in-Chief, D. Laggren.

Art Editor, Cecelia Smith.

In addition to our advertising department, we had editors for each of the following departments: Costume design, drawing and painting, design, poster and school news. For a frontispiece we had a line cut made from a design by Miss Elizabeth

(To be concluded)



CLASS



B. SCHILLING



H. PFOMMER



F. ROSE



B. KATZIN



M. HOWELL



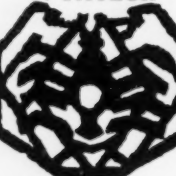
L. HOCKING



E. TERHUNE



F. TAYLOR



H. WEBER

OF 1923



H. HAUPT



M. HULL



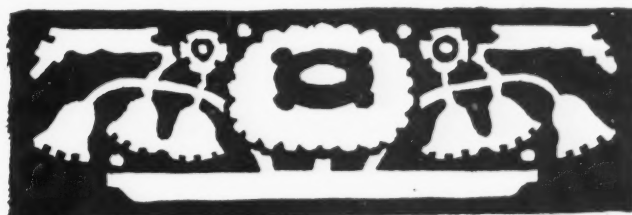
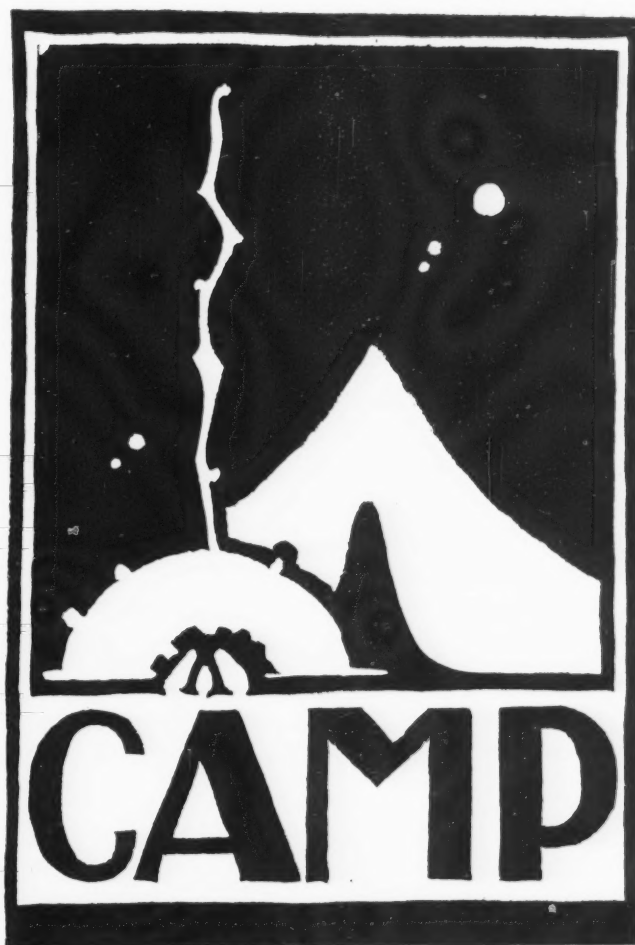
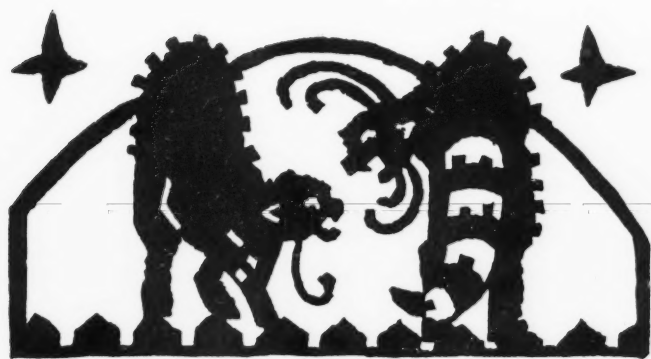
S. ROSENBLUM



F. SCHMIDT



Signatures—Class of 1923 of Fawcett School



Cuts from "Ye Paint Pot"

DESIGN



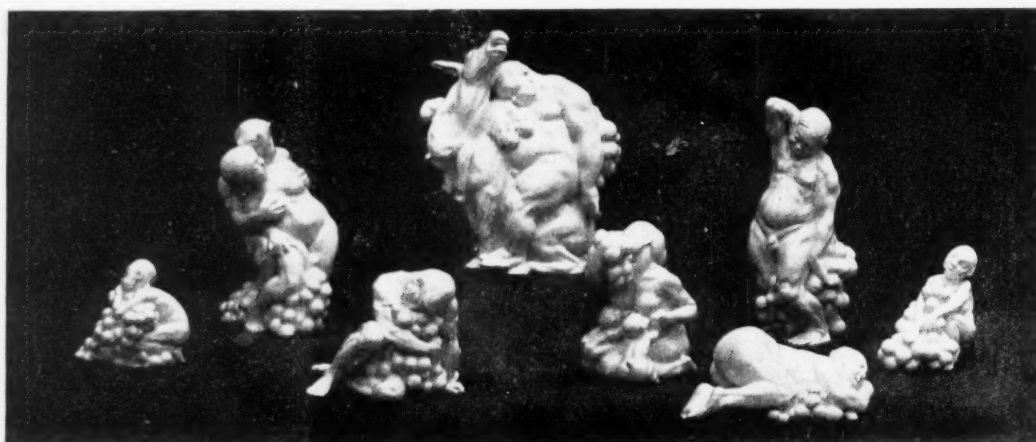
Chessmen—Kai Nielsen



Nereid—Kai Nielsen—Binnig & Grondahl



Chessmen—Kai Nielsen

FIGURINES FROM THE
ROYAL COPENHAGEN MANUFACTORY
AND BING & GRONDAHL

La Vendange—Kai Nielsen—Bing & Grondahl

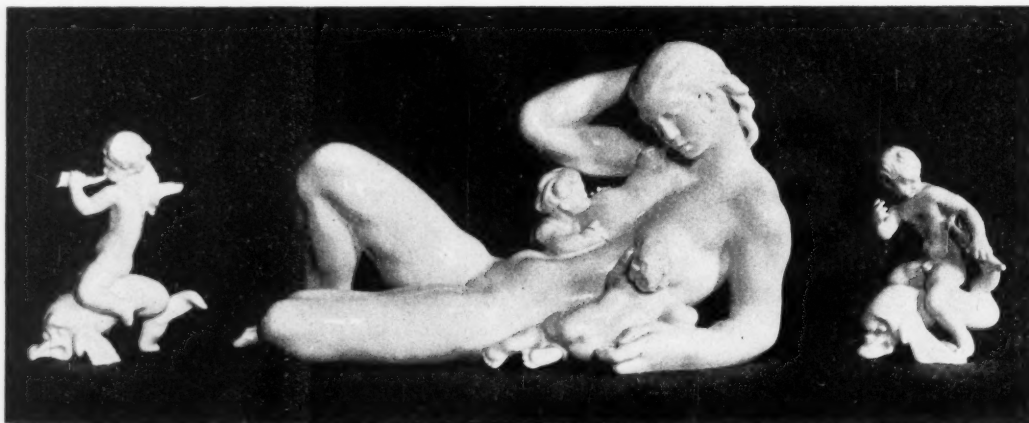
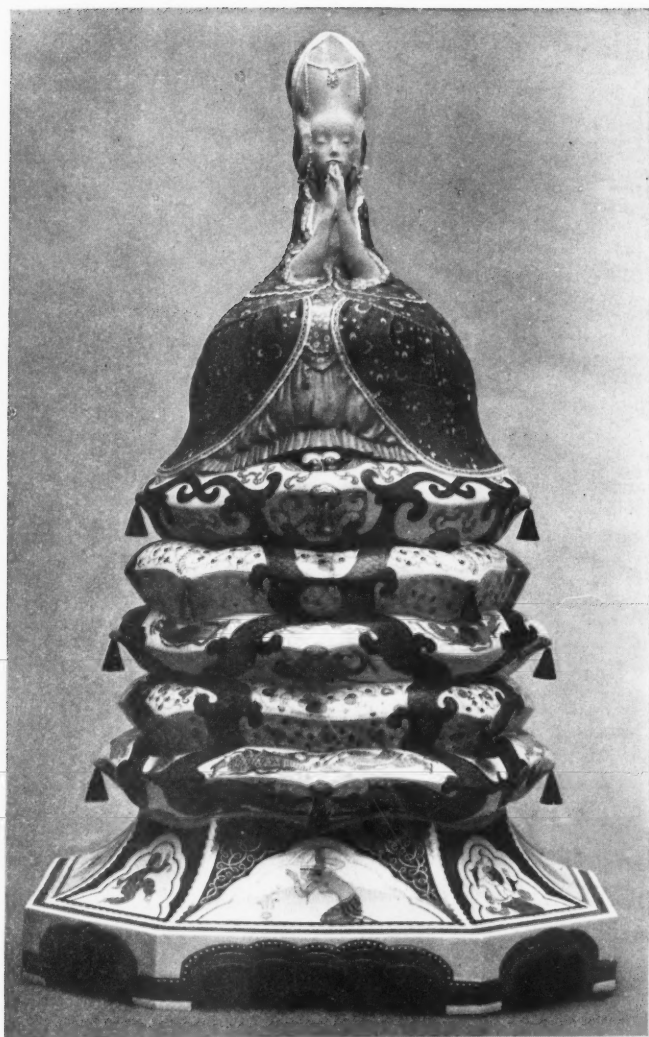
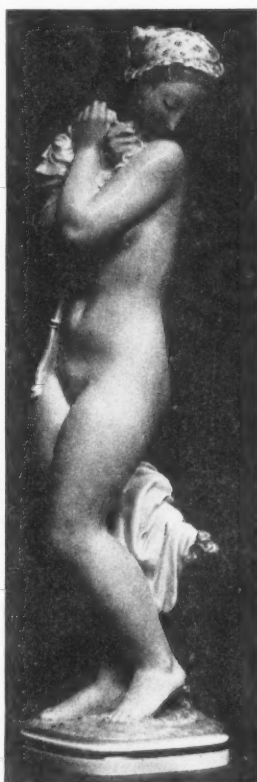


Table Garnitures—Aphrodite—Kai Nielsen—Bing & Grondahl



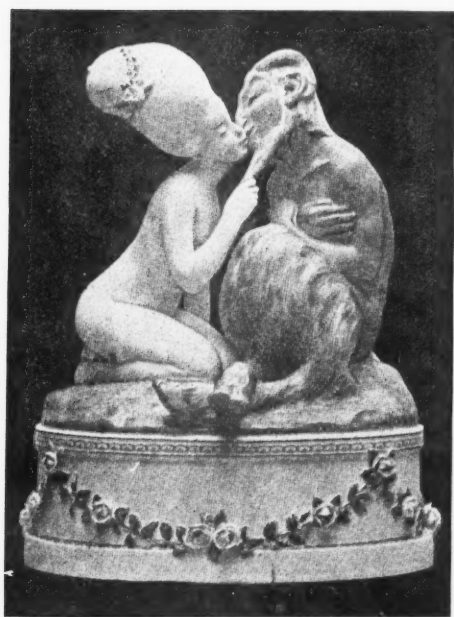
The Princess and the Pea—G. Henning



Susannah at the Bath



Chinoiserie



Nymph and Fawn

FIGURINES
FROM THE
ROYAL
COPEN-
HAGEN
MANUFAC-
TORY



Girl with Mirror—G. Henning

DESIGN



The Good Samaritan—Stoneware—
Jais Nielsen



Madonna—R. Harboe



Monkey—Knud Khyn



Celadon Porcelain—Knud Khyn

FIGURINES FROM THE
ROYAL COPENHAGEN
MANUFACTORY



Samson and the Lion—Stoneware—
Jais Nielsen



Carl Martin Hausen



Girl with Goose—Chr. Thorn



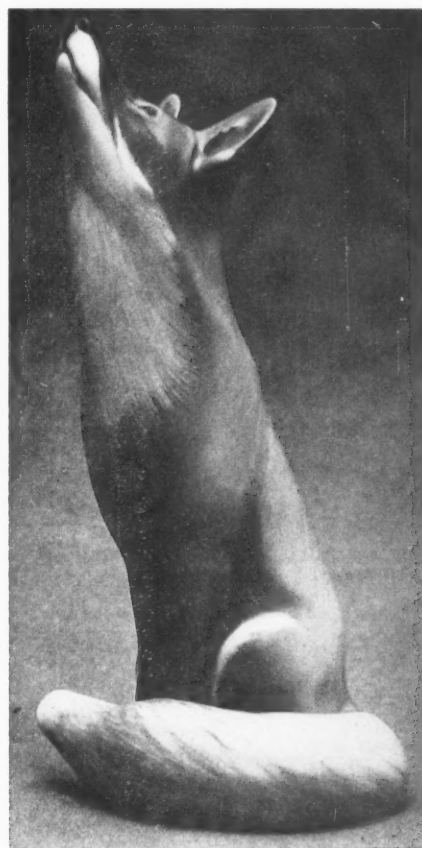
Carl Martin Hausen



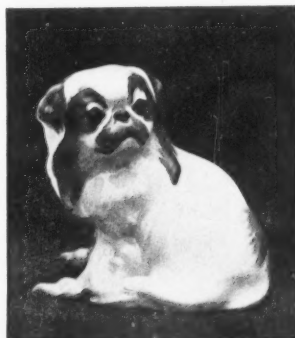
Figurine—A. Malinowsky



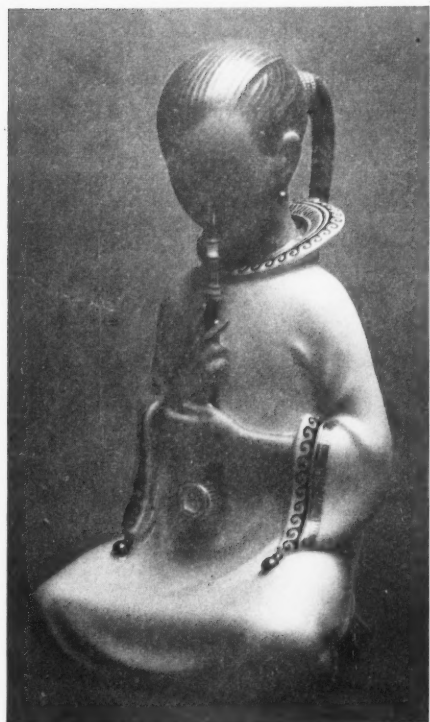
Vase—Gerhard Henning



Fox—A. Krog



Bing & Grondahl



Opium Smoker—A. Malinowsky



Porcelains—G. Thylstrup



Child in National Dress—
Carl Martin Hausen

FIGURINES FROM THE ROYAL COPENHAGEN MANUFACTORY

CUT PAPER FIGURES

Gertrude King

Fawcett School of Industrial Arts

"The work-a-day world is a dull old place
As it shows every day the same old face;
But a way to gather up fun without end,
Is to just take a trip to the Land of Pretend."

And what a joy it is to lead a class traveling toward that merry land. The price of admission, on this trip, was a package of colored papers, several pairs of scissors, a tube of paste and a spirit of adventure.

Each student chose a piece of cool, dark colored paper, 9x12, for a background, and three light colored papers for cutting; and after happily snipping, clipping, arranging and pasting, the paper figures illustrated were created. No guide lines were used in this problem. The students were allowed to fold papers to cut more symmetrical edges.

Blue violet, dark blue, blue green or black would make good mounting sheets, and pleasing light, warm colors, including a warm white, and gray, perhaps, for the cutting papers. Orange mounting paper, with a black, gray, and white design pasted on it, is a very attractive combination. If your students have not studied color you must help them with a color scheme, selected for its dark and light arrangement, and balance of color.

Do not use together different values of the same color. Hue is the kind of color, value is the quality of color, dark or light, intensity is the quantity of color.



Helene Stevens

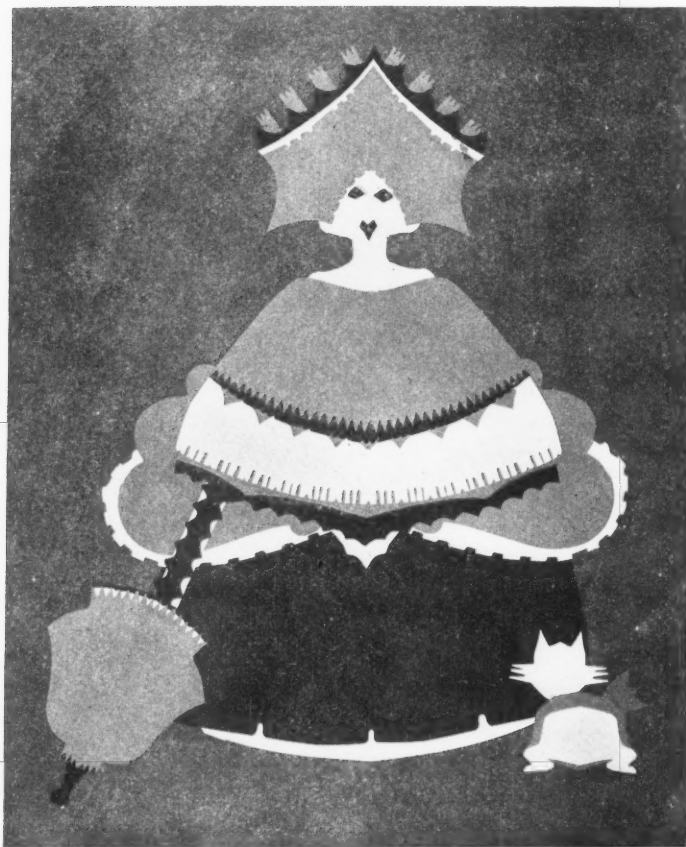


Alice Mullen

Each color is at its best when surrounded by other colors of the same intensity and value but different in hue. Add light color within or around the darks, but keep unbroken areas of dark. Beware of too much color! A balance of red, yellow and blue is important, but not, please, in the primary state. Blue green and red violet are far more friendly than the complementary colors, red and green. To unite extremes of colors use a third hue related to each.

And now to the cutting. To make a success a great many pieces should be cut; circles, ovals, squares, rectangles, triangles, crosses and diamonds—large ones, medium and small ones; three or four of a size. Have plenty to work with. Use a variety of edges, scallops, reversed scallops, points made with straight lines. Shallow edges are better than deep gashes cut away from the pattern. Holes should not be cut in the paper. Light shapes may be applied over dark. Cut shapes that go together.

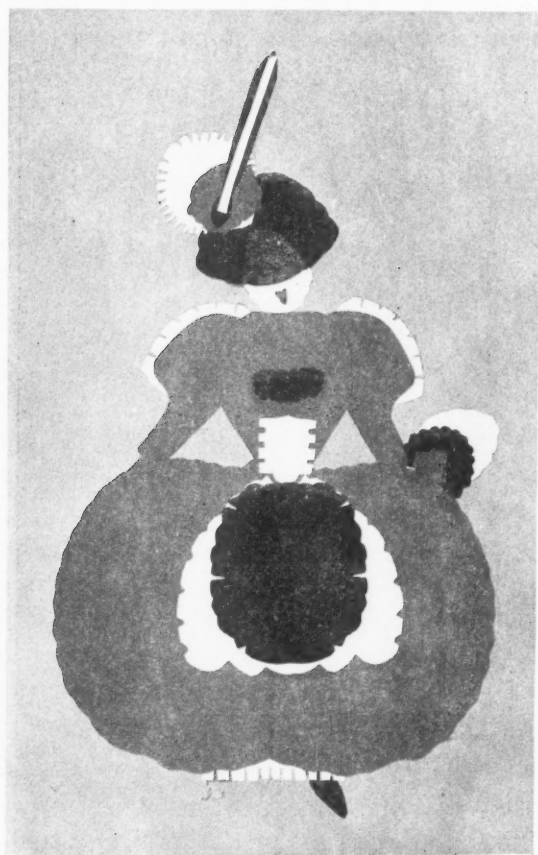
It would be well to have the class cut papers thinking more of good design than of the finished object. The minute they think in terms of figures there will be a weird assortment of arms, legs, eyes and noses. If the teacher will help at this point, it will be wise. Take a large circle, place a medium sized triangle over the upper part, and a small circle over this. The student will at once see the beginning of a figure clothed in a shawl and a very wide skirt. Then more decoration can be added. The papers can be shuffled and other patterns used, until the student sees the idea and enthusiastically starts to make all kinds of quaint little creatures.



Antoinette Williams



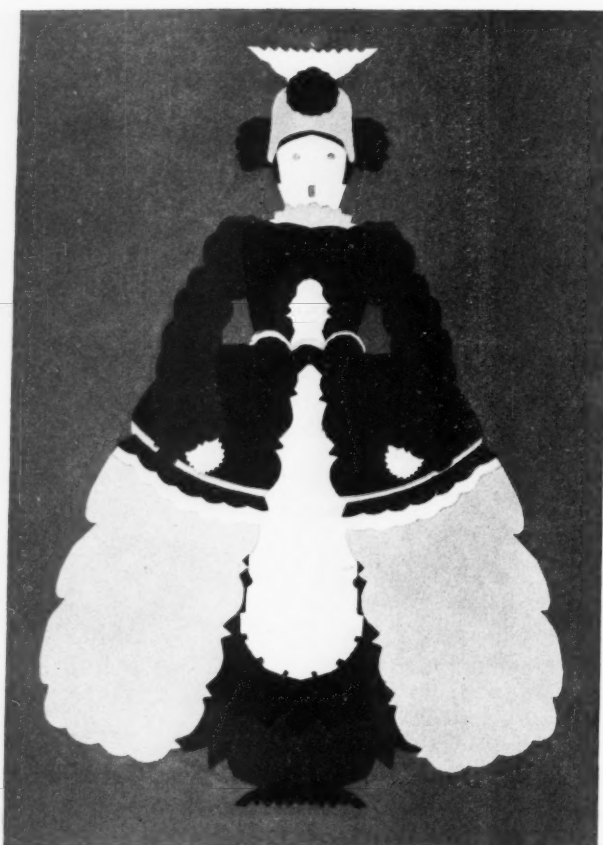
Marguerite Geschke



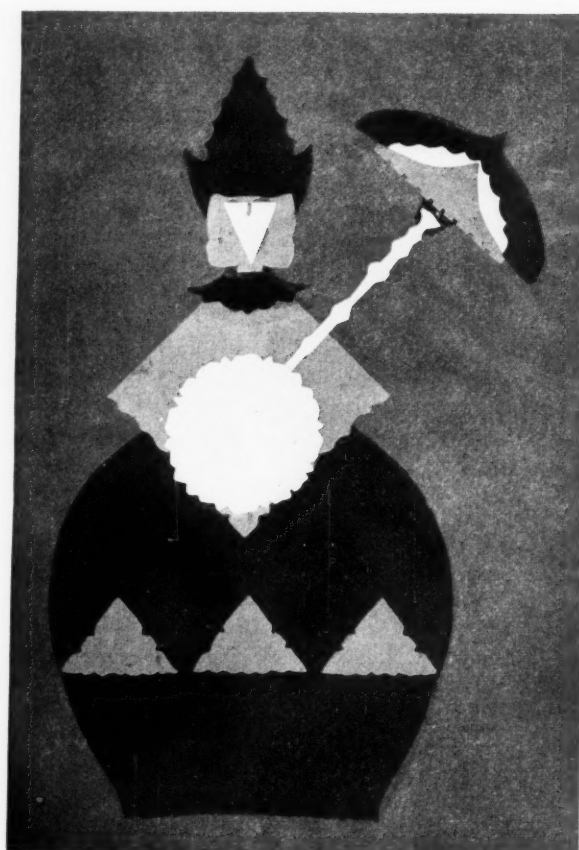
Mary Dodd



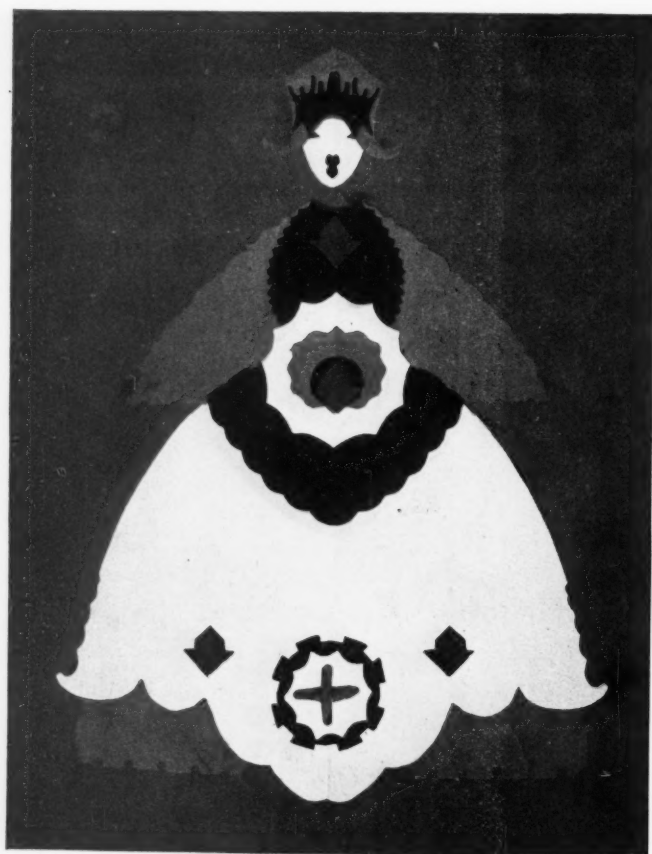
Ida Marder



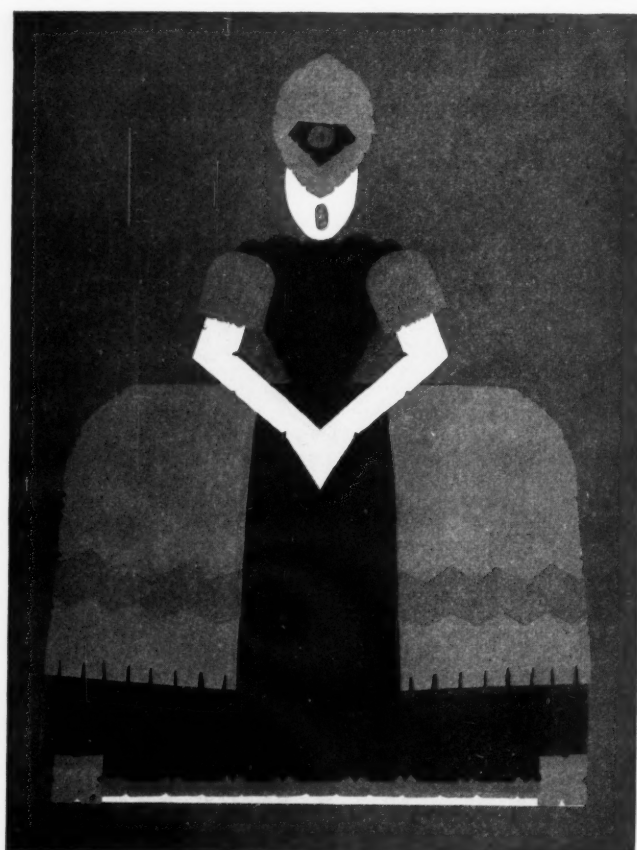
Sigrid Jones



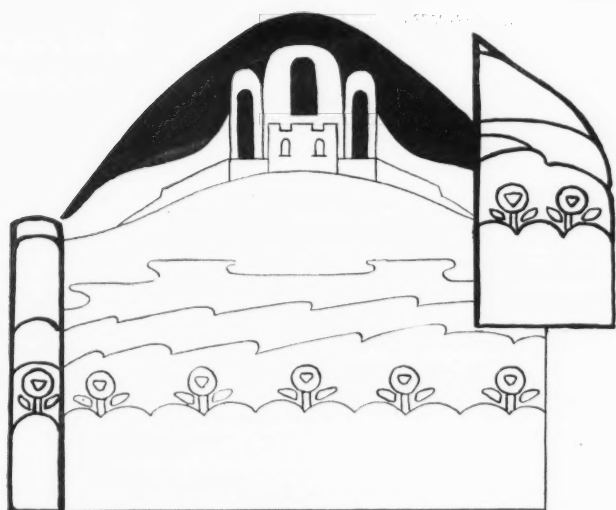
Emma Peer



Shirley Hinchcliffe



Claudia Milette



Ruth Paltz

CLAY PROBLEMS FOR THE SCHOOLS

Ceramic Course at Syracuse University

(Third Article)

Adelaide A. Robineau

Book Ends

THE book end problem is similar to the tile problem in that the student prepares first four tiles out of which to build the book ends. Two of these are six inches square, and two seven inches, one inch thick. The two six inch tiles are for the upright part of the book ends. One of the seven inch tiles is cut in two for the two bases, and the other is cut into four, out of which are cut the supports.

The paper problem calls for a balanced design which *must* be six inches wide. The height can vary with the design which is either cut out at the top or framed by a line fitted to the design. The tiles and pieces of tiles are kept covered with a damp cloth until the carving and fitting is completed, as the clay adheres much better when all parts are equally damp.

Out of the smaller pieces of tile, which are three-and-a-half by three-and-a-half inches, are cut the supports which have been designed to harmonize with the panel design. In the drawing both front and side elevations are supposed to be shown, but, as a matter of fact, in most cases only the side elevation is drawn, as the support can only be one inch thick uniformly and leaves little room for design.

A corner is cut vertically out of each support, which allows

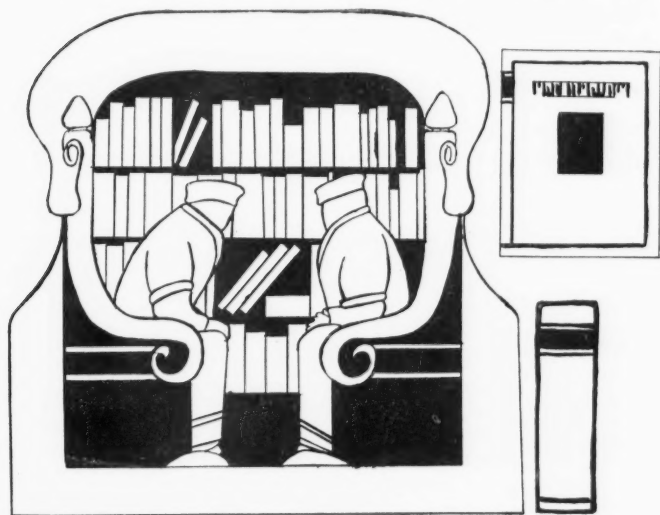
it to be fitted carefully to the upright, so that one-half inch projects at each side of the panel, and one-half inch covers the panel. Then the upright is placed on the top back edge of the tile which has been cut in two (the seven by three-and-a-half inch strip), so that one-half inch projects at each end. The corners are adjusted so that this extra space is covered.

If the supporting side ornaments are not designed to cover the entire three and a half inches of the width of the base tile, the base can be cut narrower. Now, everything being carefully fitted, the surfaces which come in contact and must be made to adhere, are deeply scored, as shown in the sketch of the support. First the upright panel is put in place. A coating of slip about the consistency of thick cream is put, with a brush, on the scored base of the upright panel and the scored back edge of the base, and these are pressed firmly together so that the slip exudes on each side. This is held firmly in place a few minutes, then the surplus slip is removed with the brush.

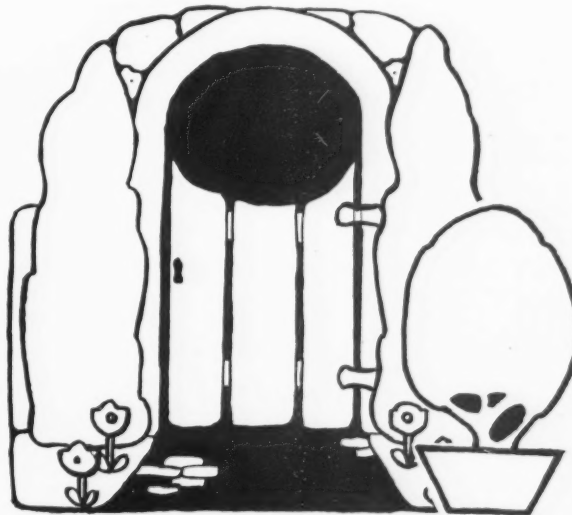
Next the supports are put on in the same way. Finally the book ends are gone over with a moist bristle brush and sandpaper, then glazed with mat color and fired. Usually a second glazing and firing improve the color.



Florence Fleming



D. Barbour

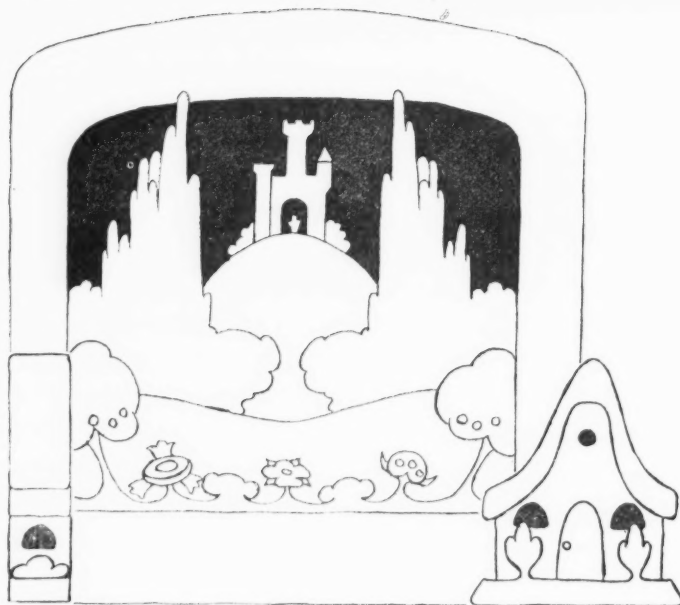


H. Gramlich



Tea Jar—Nellie Hagan

Stems and leaves Celtic Green. Dark parts of large flower Egyptian Blue, light parts, Lotus Yellow, with Jasmine center. Other forms in border and on body of jar repeat these colors. Lines and small design on lid are Gold. Background of border may be filled in with Gold or left plain.



Book End—Calvin R. King

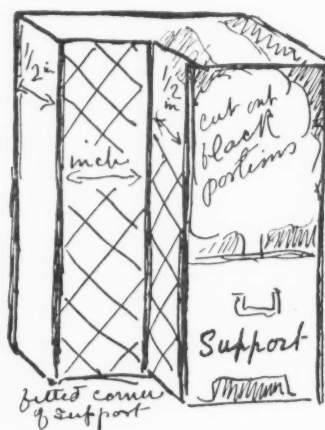


Diagram for Book End Supports

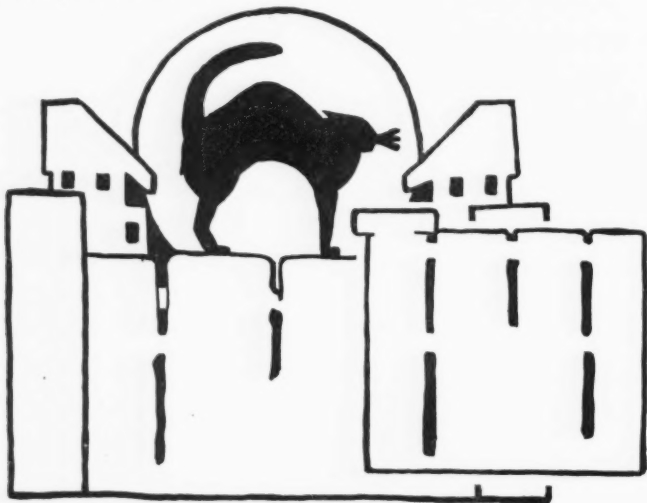
ANSWERS TO CORRESPONDENTS

Oregon—Could you give me addresses of china houses which buy designs from individuals? What silver can be used on Satsuma ware? Why are the color schemes so seldom given of the color plates in DESIGN?

Ans.—Very few firms, if any, buy designs, all having their own staff of commercial designers.

You may use Mat Silver or White Gold on Satsuma by adding a few drops of Liquid Bright Silver to either. This will stand up well but will tarnish just as any silver will, yet not as quickly as when used alone. It can of course be polished again but will not wear particularly well, if this is done repeatedly. It might be possible to give the silver a light coat of lacquer after it is first polished.

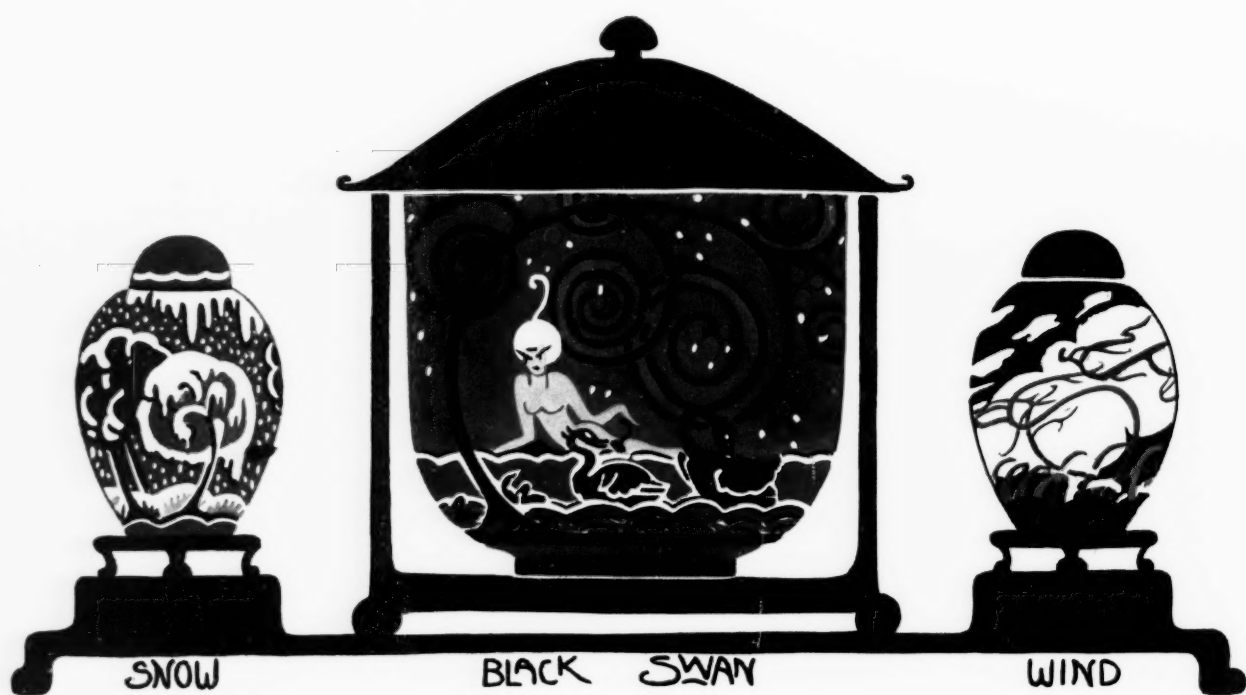
We do not often give color schemes with color plates because, the colors being shown, we take it for granted that the decorator can easily match them with the palette in use.



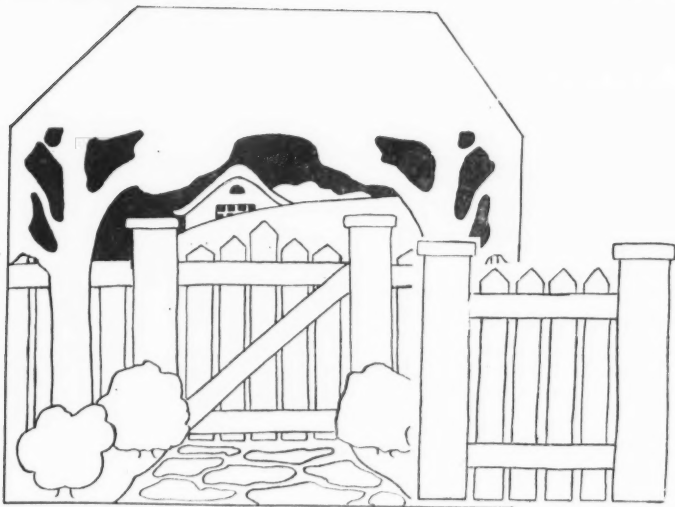
Book End—Carol Howe



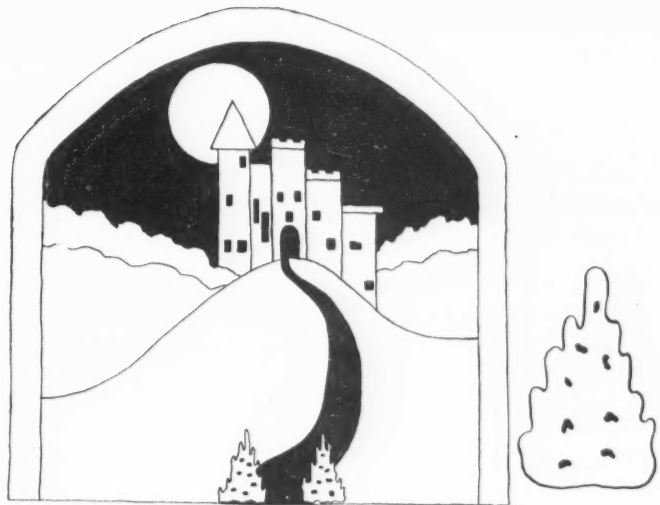
Porcelains—Thylstrup—Royal Copenhagen Mfg.



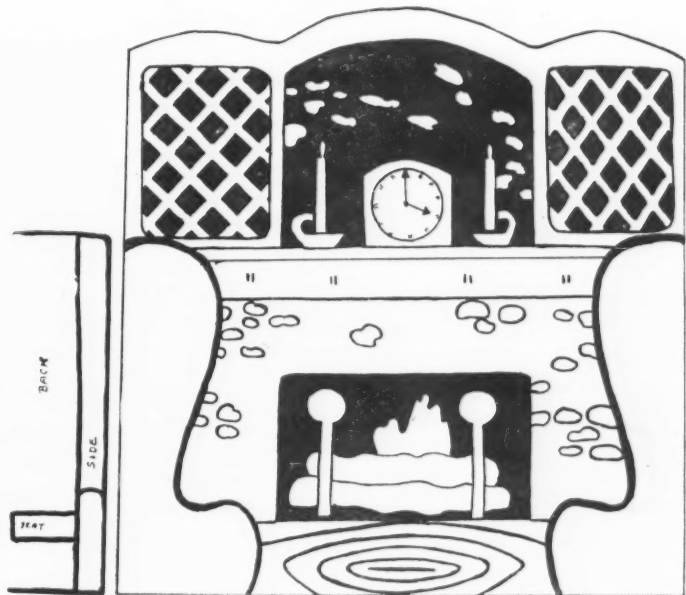
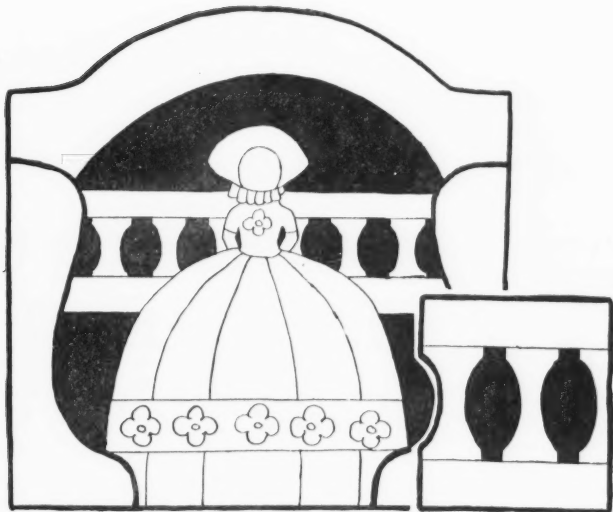
VASES AND BOWL—WALTER K. TITZE



Doris King

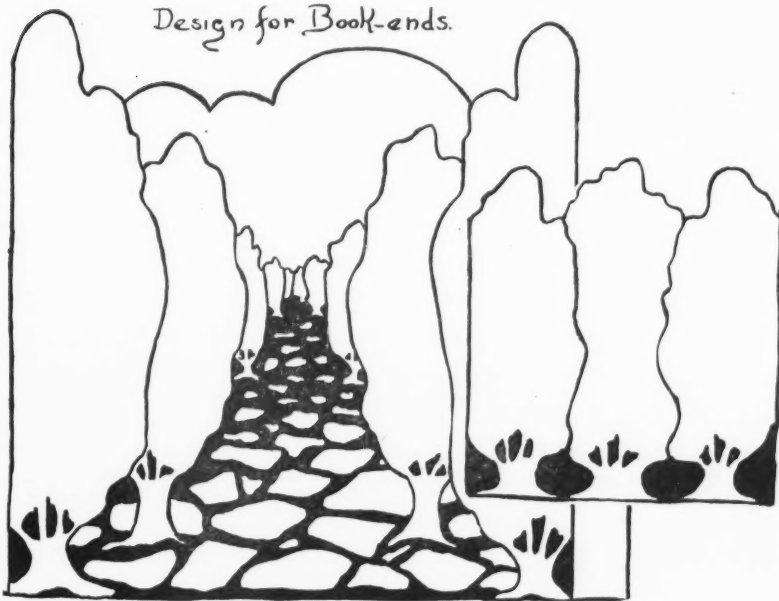


M. J. Farmer

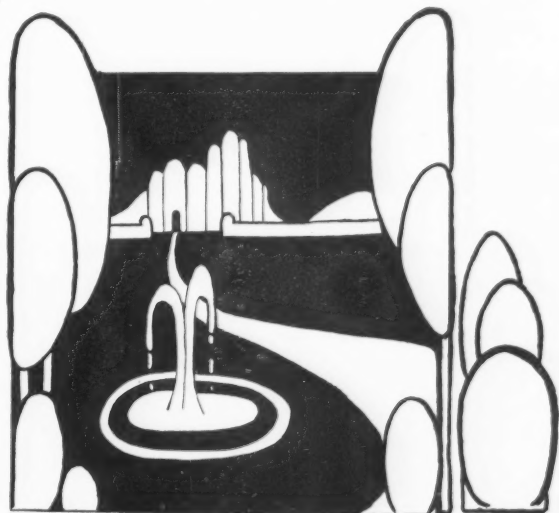


Lois Demarest

Design for Book-ends.



Ethel Campbell



Josephine Dubiel

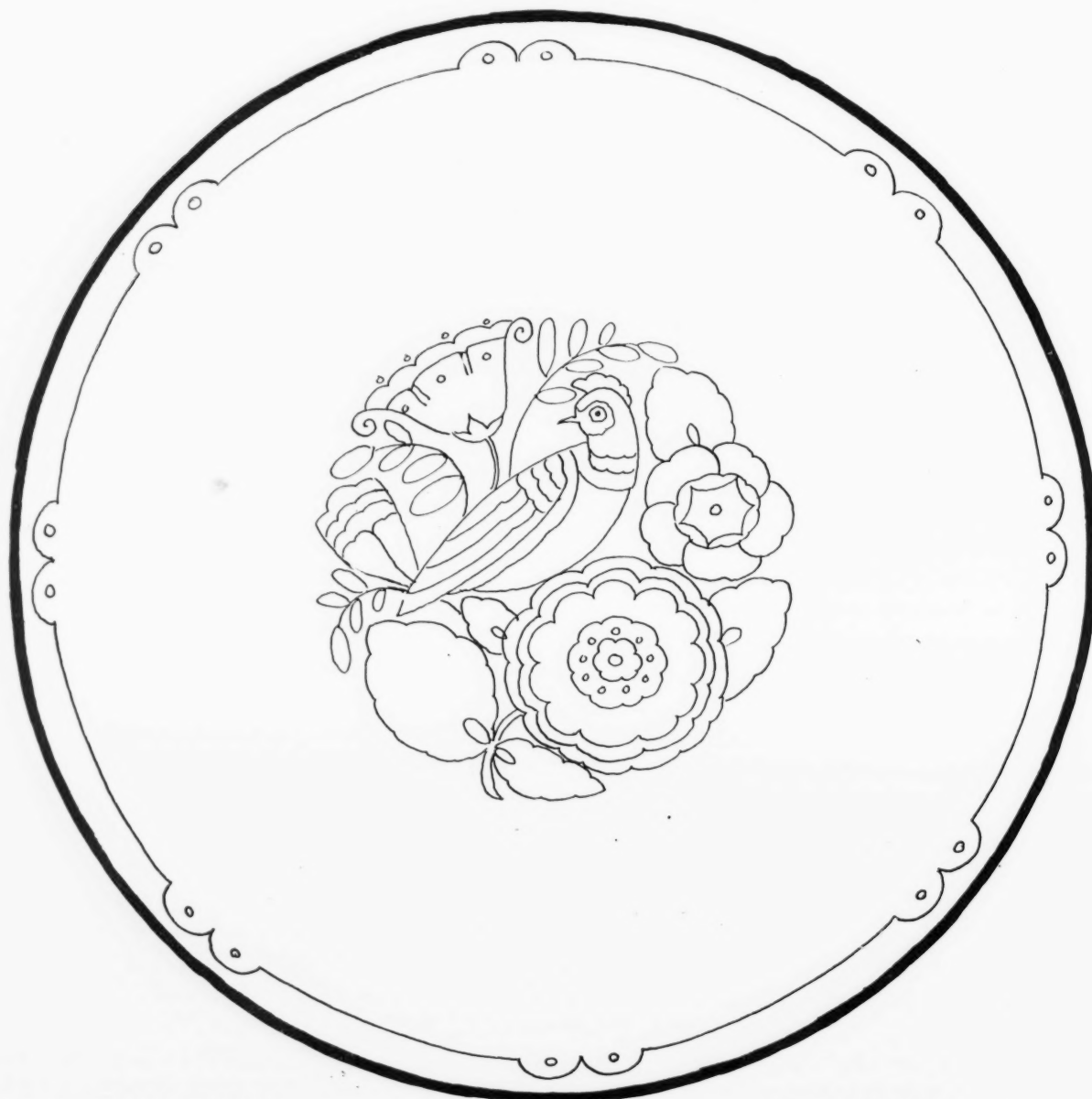
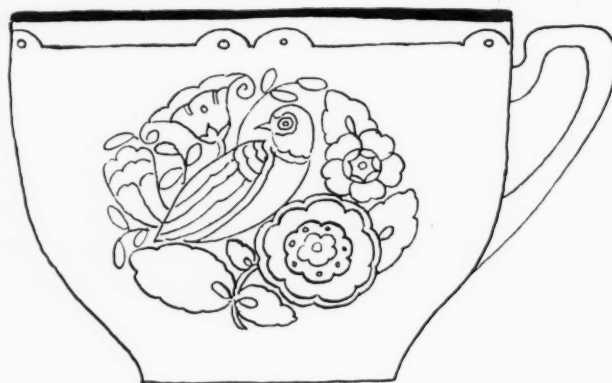
BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

A SET FOR THE PORCH

IN swinging around the calendar with the seasons we find ourselves once more upon the threshold of summer; summer with its delightful life in the open, the lure of the garden, the call of the fields and woods. Associated in our minds with all these out-of-door joys is that most delightful feature of out-door life, the serving of informal meals, afternoon tea and the like on the porch or in the garden. One at once visions special china and linens for such use and therein lies a very interesting field for the china decorator.

Birds offer a never failing source of inspiration to the



designer and are particularly appropriate for such a service as we are considering, so for our problem this month we will use one and try to work out a porch set. Perhaps neither you nor I ever saw one like it but it makes good pattern and that is all, as designers, we are concerned with. On china for outdoor use we need gay color. There is so much of it all around us, in the open, the brilliant sunlight, the riot of color in the flowers, and so it seems we are compelled to reflect some of it in the china and the accessories we use for the out-door meal.

If you are planning a set for afternoon tea, include a tea-cosy and make that a part of your problem also, applying the design in stitchery of some sort or repeating in the fabric some of the bright coloring of the set.

The design given is intended to be done in flat coloring with only a suggestion here and there of an outline. Trace and transfer the pattern in the usual way and outline with India ink, rubbing it down to a faint grey line with fine sand-paper. The colors to be used are Carnation, Yellow Brown, Violet No. 2,



Mrs. Tyler

Royal Green, Deep Blue Green and Royal Blue. Paint the large leaf forms with a mixture of Royal Green 2 parts and Deep Blue Green 1 part. Paint this in smoothly in a flat wash, no shading or rather no modeling. The spot at the base of the leaf is Royal Blue. All of the sprays of small leaves are also of the blue. The flower just over the bird is painted with Deep Blue Green shading from a deep tone at the edge to almost white at the lower part. Carnation is used for the large flower underneath the bird. Shade this also from the dark value at edge to white in the center. The flower at right above this is of

Violet No. 2. In this flower paint each petal separately shading from dark on the right to very light on the opposite side, so that when completed each petal will appear to lap the next. The section next the petals, the circle of points is to be done solidly as are the dots in center.

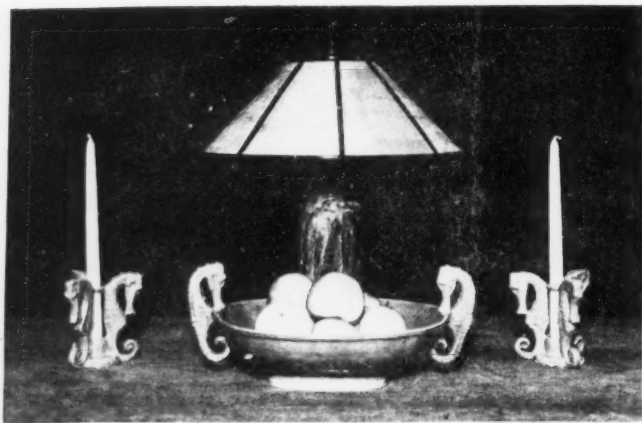
The bird is more complicated but I will try to explain clearly. Paint the breast and the section surrounding the eye with a thin wash of Yellow Brown which has been greyed just a trifle with Violet. The rings around the neck, the space around the dot in the eye, and the third section from the top in the tail are of Yellow Brown in full value. The section of the head, which in the drawing looks like a hood, is of Deep Blue Green used about half strength. This also is used on the part of the wing which is next the breast and on the second section from the end on the tail. The mixture of green for the leaves is used on the three bands across the top of the wing. The rest of the wing and the remaining sections of the tail are of Royal Blue. The top-knot is also of this blue.

The band on the rim of the plate is painted with Royal Blue as are the dots, and a narrow band of the same finishes the edge. This is used also for the bands on the back of all handles. In the drawing the line appears rather thin, but in painting it in make it a trifle heavier or it will seem too threadlike. After the work is completed thus far stand the piece aside until dry, and then with an outline brush, a sable No. 2, paint a line of Royal Blue along one side of the leaves. Divide the sections of the tail also with a line of blue. Paint in a wide line of blue above the top line of the three encircling the neck and outline the other two with it. The upper flower should have the markings done in the same way including the curved line at each end of the top. In the large flower use Carnation painting over each line with it and also the dots. The sections of the smaller flower may be accented in the same way with Violet No. 2. The effect is very good if neatly done and is not as hard and tight as a complete outline. If the worker feels the need of outlining do not use Black or any one color, but outline each section of the design with the color used in painting it, which also makes for a much softer effect. It is better however to use the plan described before. Any color may be used with the outlining medium and a pen for the purpose of outlining, and if one feels it necessary to do this work, it is infinitely better than the wire-like black outline we are so familiar with.

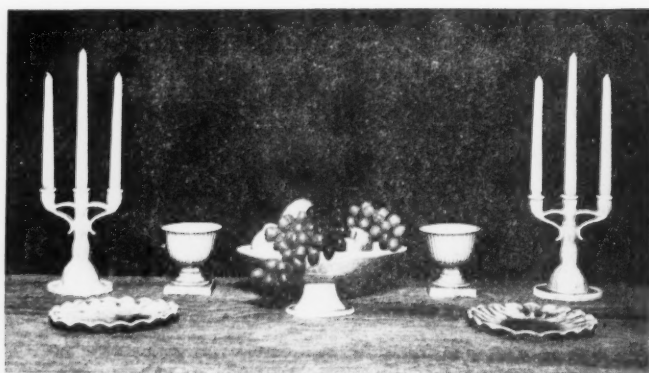


Miss Maud M. Mason

EXHIBITION OF THE NEW YORK SOCIETY OF KERAMIC ART



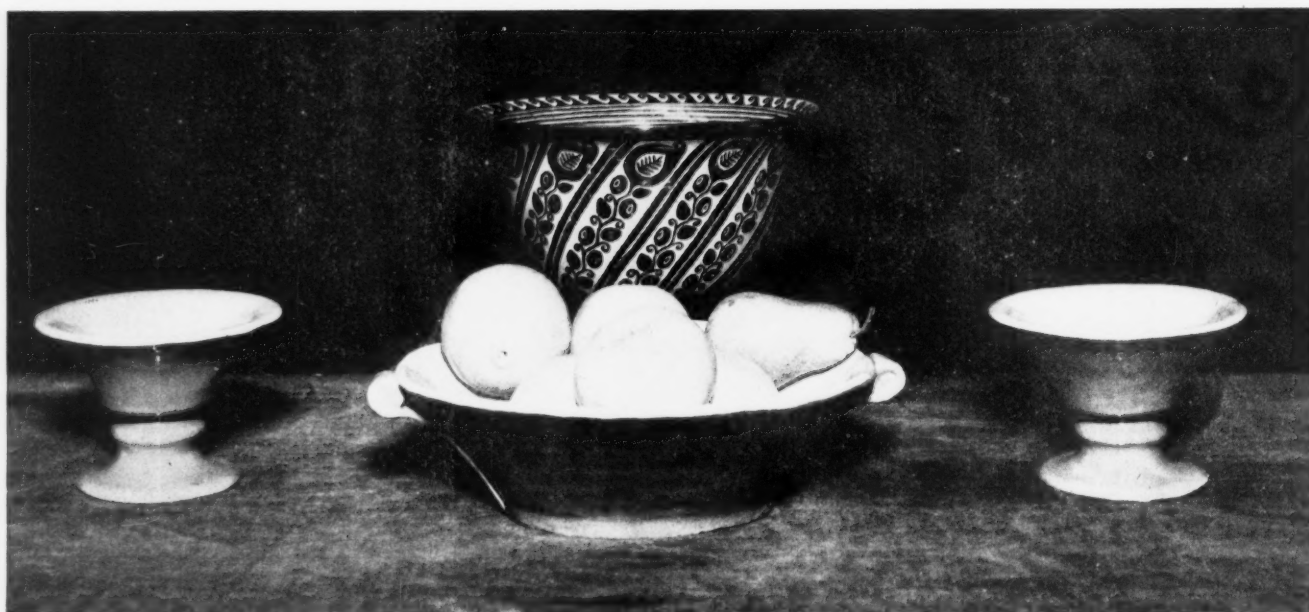
Mrs. Jessie A. Stagg



Mrs. Cornelius Poillion



Miss Mary Allison Doull

Designed by Mrs. Geo. Nichols
Executed by Mrs. Victor Raffo

Decorated Bowl—Mrs. Carpenter

Pottery Bowl and Compotes—Mrs. B. P. Vanderhoof

EXHIBITION OF THE NEW YORK SOCIETY OF KERAMIC ART



Walter K. Titze



Walter K. Titze

EXHIBITION OF THE NEW YORK SOCIETY OF KERAMIC ART



The Snow—Walter K. Titze



The Wind—Walter K. Titze



Bowl—Walter K. Titze (See Color Supplement)